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1978
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Sierra Summer Festival
1978 Concert Season
August 5th - 12th

Coordinating Committee

Myron Crain, Chairman
Margie Crain
Ellen Kaiser
Nina Kelley

Production Director
Chris Teuber

Committees

Advertising, Publicity and Promotion: Anne Austin, Ellen Kaiser, Barbara Campbell
Artistic Director: Bogidar Avramov, Myron Crain
Art Production: Nina Kelley
Banners and Decorations: Marci Ziebarth
Beautification: Carol Cole
Daytime Events: Kathy Bryan, Sharon Goldsmith, Joan Baldwin
Financial: Margie and Myron Crain, Ellen Kaiser, Nina Kelley
Historian: Edith and Walter Buchanan
Housing: Thelma and Elliot Thompson
Production: Betty Frampton
Program Book: Jeanne Bacon, Nina Kelley
Reception: Joan Baldwin, Sue Tillotson
Ticket Sales: Margie Crain, Criss Martin
Treasurer and Bookkeeper: Mary Arlen

Committee Members

Jill Dahlgren
Carol Murano
Kathleen Heinshon
Shelly Walker
Natalie Mather
Winnie Von Harten

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About the Festival

Mammoth Lakes: a small mountain village nestled in the rugged Eastern Sierras; formerly a gold mining town with, still, flavors of the Wild West, now primarily a ski resort; in the summer, a different mood, a lovely, peaceful place. It is surrounded by grandeur...magnificent mountains, green meadows, wildflowers of every hue, streams, waterfalls, lakes...a rugged beauty, an unassuming town and daily life; wonderful hikes and walks, fishing that is legendary, horseback riding, hayrides, tennis, sailing, backpacking, and now, music! And not just music, but music under the stars with the performers on an outdoor stage with lighting and full sound quality; the audience sitting festival style on a gentle ski slope; daytime concerts in a chapel by a lake, at an outdoor amphitheatre, or on a stage overlooking a meadow - all surrounded by majestic mountains and fragrant pinetrees - a dream come true!

The realization of this dream started several years ago with a smaller prototype. Bogidar Avramov, Conductor of the Westside Symphony Orchestra and second home owner in Mammoth, decided to merge his musical talents and his love for the mountains. To do this he organized Mammoth's First Summer Festival and brought members of his orchestra to the area over the 4th of July weekend in 1975, to play. The festival consisted of two nights and an afternoon of solo recitals and symphony concerts, all performed indoors in the High School multipurpose room. Although the concerts themselves were beautifully performed and of widespread programmatic interest, the concerts were poorly attended by other than friends of the orchestra and a few musically aware Mammothites. It became clear that the reasons for the poor showing on the part of the audience was due to the festival's poor advance exposure, especially on a weekend when there were so many other family activities planned, rather than a true lack of interest or support by local residents.

It became obvious that if the music festival was to have any future in this area, so far away from the cultural patronage of Los Angeles, that the organization and promotion of the festival would have to be taken up, on a much larger scale, by the residents of Mono County themselves. A challenge to the communities of the Eastern Sierra, especially to the village of Mammoth Lakes and its citizens, came out of this line of thinking.

A challenge?....Late in the summer of 1977, a small group of Mammoth Lakes residents met Bogidar Avramov and began to formulate ideas for a successful festival to be held in mid-summer, 1978. The Committee for the Performing Arts was organized to plan and produce the ambitious new idea. The Committee, under the leadership of its Chairman, Myron Crain, amateur musician, music lover, and dreamer, and its coordinating





committee, along with Bogidar, researched a variety of indoor locations before deciding that the festival should be done in a proper outdoor setting. Then the concerts themselves were planned in such a way as to provide a high quality musical experience for all concerned.

The publicity was designed and executed by Anne Austin in Mammoth and Ellen Kaiser in Los Angeles under the supervision of Mono County Publicist, Jerry Patrick. In the meantime, the gigantic production and staging was being organized by Betty Frampton and the Festival's professional production technician, Chris Teuber. Mammoth's Kathy Bryan and Sharon Goldsmith planned the daytime concert activities, while Joan Baldwin worked ceaselessly to find a suitable outdoor "impromptu" concert location on the lakes or in the meadow.

In early 1978, with much effort on the part of the entire Committee, the Sponsorship Drive was completed raising over $10,000 in cash and another $5,000 in non-cash contributions from about two hundred generous individuals and businesses. The financial underpinnings can make or break any enterprise in a short time but the Sierra Summer Festival seemed to be off to a good start with operating capital to satisfy its financial demands.

Festival plans continued as Nina Kelley and Jeanne Bacon designed and worked on the Festival Program Book while the rest of the Committee sold ads and contributed editorial copy. The big ticket sales program was planned in April and May and began in June under the direction of Margie Crain and Criss Martin with Barbara Campbell coordinating promotion through the radio stations. During this time, Elliot and Thelma Thompson worked on the enormous job of obtaining donated housing for the Festival performers while here for their concerts. Sue Tillotson and Marci Ziebarth helped to coordinate the Festival receptions and

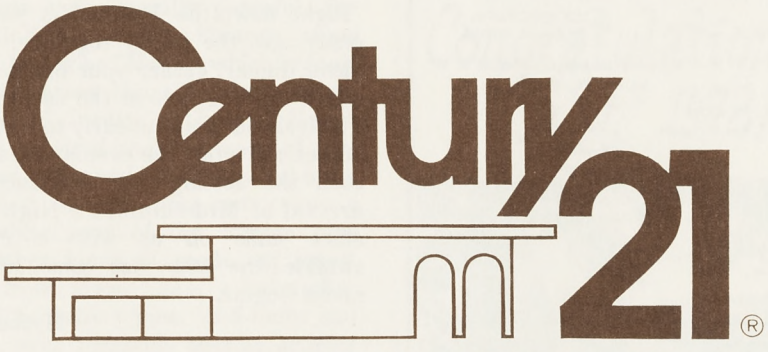
worked on the printing of banners and tee-shirts. Walter and Edith Buchanan kept track of all that was going on by acting as Festival Historians. All the money that was brought in over the course of the year was handled in the most pristine manner by Bookkeeper and Treasurer, Mary Arlen.

As with any large scale project, everyone that served on the Committee ended up doing a million jobs that cannot be itemized in space in this book, but can only be appreciated through the vantage point of the actual success of the Festival production, as a whole.

Well, the Sierra Summer Festival is upon us and the degree of its success will only be decided sometime after the last note is played, the stage is razed, the site put back in order, and its organizers have time to relax and reflect on all that went on.

At this point in time, before the Festival, we are blessed with the participation of some of the most gifted musicians in the country: Sidney Harth, Daniel Pollack, Bogidar Avramov and the Westside Symphony, Sheridon Stokes and the rest of the outstanding soloists with the UCLA Performing Artists, Joe Sample and the Crusaders, Milcho Leviev and outstanding jazz performers, our own Jean Mullen and Pickens and Reid. We have an expert Technical Director in Chris Teuber and an energetic and dedicated committee. Virtually the entire community of Mammoth stands behind the project with their time, generosity and enthusiasm. The rest of Mono County has lent their support also. How can we go wrong?

With the creative effort for this year's festival almost completed, what is to happen in coming years? The Sierra Summer Festival Committee for the Performing Arts will meet again in the Fall to start planning next year's festival and many ideas will be considered and dreamed about.



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Our dream: to launch a festival in the Sierras that will include all kinds of music, theatre, dance and fine arts; ideally, "something for everyone"....with plans to expand and build a facility for live performance, rehearsals, workshops and masterclasses. A big dream but not one that is out of the realm of possibility. Other mountain communities have risen to the challenge (Aspen and Tanglewood) and have been tremendously successful. Why not here in the beautiful Sierras within reach of over 12 million people? Time flows on.

In the next year, you should see an expanded festival bringing in theatre and dance. Also, workshops and classes seem to be likely. Hopefully the beginnings of plans for a permanent location and structure, and plans for the professionalization of the Festival staff should emerge. Ultimately, the Festival will depend on the support that it receives from the community, festival goers and those in a position to help us expand financially. Your help will be required.

Right now, the Festival is yours to enjoy...get the family together, plan a picnic dinner, gather your blankets and warm clothing, get in the spirit of the Festival and come out early to watch the sunset and enjoy the evening meal...For soon the setting sun announces the arrival of Mid-summer's Night...the stars smile on us with a Puckish twinkle...the hour has come...and the music begins.

—Myron Crain

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Historic Mono County

The high, rugged mountains of the Eastern Sierra and the surrounding region they command are a very special place, which takes you back in time...

Evidence of massive faulting extends the entire length of the Sierra mountains, creating the sudden transition from the valley floor. Craters, unique rock formations, volcanic debris and numerous hot springs are remnants of the intense activity of a million years ago.

Counteracting this great earthshaking period was the Ice Age, sculpturing our jagged peaks and canyon walls. Immense glaciers moved the earth, carving the lake basins and high mountain meadows we know today. Examples of glacial valleys are found all along Highway 395 at Rock and Hilton Creek, McGee, Convict and north of Mammoth at Rush Creek, Parker, Walker and Lee Vining.

All dwellers of this land have struggled to live in this rugged country. Children of nature and generally peaceful, the Piute Indians of the Eastern slope named the region "Mono", which in their language means beautiful. In summer, they lived freely outdoors. Harsh winters required shelters made of tree branches, skins and bark. Survival often depended on the pine-nut crop, a milky-white seed of the Pinyon pine tree. Other kinds of seeds, an insect larvae from Mono Lake, a caterpillar crop of the Jeffery pine, wild bulbs and berries, even rosebuds became articles of food. Indian life was centered around the success of the Fall harvest and was celebrated with gambling games of strength and wit, dancing and story-telling.

Known as skillful craftsmen, the Piutes made fine arrowheads from Obsidian, found abundantly around the Mono Craters. Arrowheads were valued by other tribes and brought high prices in trade. However, the skill of their basketry was what was held in the highest esteem and assured their very existance. Baskets, worked of willow were created for every task. Large, cone shaped burden baskets were loosely woven for lightweight objects, while winnowing trays for separating seeds and shells were flat and tightly woven. Considered superior in both function and beauty, the basketry art of the Piute women was very highly prized and still is.

The Indians lived undisturbed for a long time, protected by the natural barrier of the mountains. Occasional trading with their Yosemite neighbors wore a few trails over the high passes, the same trails first used by Fremont and the early Mountain Men - fur trappers and pioneers with names like Jedediah Smith, Kit Carson and Kern, Owens and Walker. Some say Jedidiah Smith carried the first nugget of gold from the Mono area back to Salt Lake. About the same time Leroy Vining began prospecting above the town named after him and a young Mormon

Congratulations "S.S.F." 1978!!



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and his Indian wife panned placer gold from Dogtown Creek, about 6 miles from Conway Summit.

However, it was in the summer of 1859 at nearby Monoville that the word GOLD, GOLD, GOLD resounded across the Sierra Nevada. Seven hundred men in search of new claims made camp at Monoville that year. Placer gold mining required little capital. At this time companies had not yet been formed, so an account of the riches at Monoville is not known. We do know that winter came early with five feet of snow. Mark Twain speaks of Monoville in "Roughing It", as having two seasons: "The breaking up of one winter and the beginning of the next." He also said that a brandy toddy at the local saloon could be cut with a hatchet and served in wrapping paper like candy.

New gold strikes followed the one at Monoville and always with a great deal of excitement. One of the richest, Aurora, became a town of 5,000 overnight and many fine brick buildings were constructed. Several millions in riches were tapped and Aurora was considered for the new Mono County Seat. A lenghty dispute over the California-Nevada boundary line finally placed Aurora in Nevada and Mono County in California. Bridgeport became the County Seat where the stately courthouse of 1880 remains today. Aurora's bonanza lasted only about four years, but only twelve miles away, Bodie was promising even greater riches.

Bodie, of gold and glamour fame, was known to be the wildest of all the West's mining camps. Her tales are notorious and begin with Bill Bodey, who wandering with a friend of the Monoville camp, found "paydirt" in 1859. Bodey was lost in a blizzard that same year trying to move supplies to his new claim.

Nearly twenty years elasped. Other prospectors staked claims, but lost interest and financial reward. One man, Governor Stanford, abandoned his project when an "expert" advised him to get out - they were literally standing over

the millions. Quartz mining required a big business operation and prospectors usually sold to such a company. The Standard Company, during the big gold rush period of 1878, extracted $6,000,000 soon after purchasing the claim. An estimated $30,000,000 in gold and silver from Bodie exceeded that taken from all the other camps.

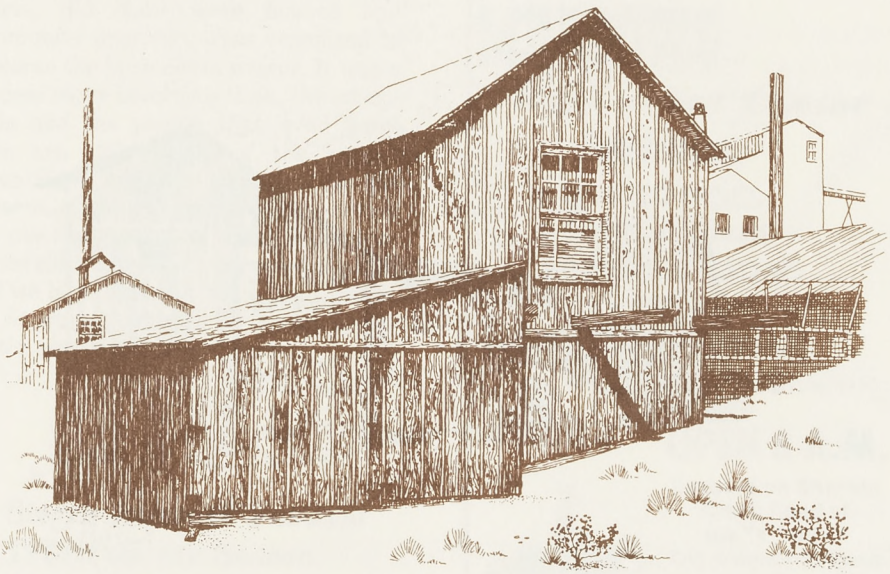
The town grew to 10,000 and boasted a main street two miles long. Gambling, whiskey and lawlessness were the order of the day. In 1892 Bodie experienced a disasterous fire that was started by an angry little boy. The market crash, another fire and Bodie gradually declined. With its' history and lore as rich as the profits, Bodie has seen repeated boom and decline. Today, Bodie is in a natural state of restoration; the perfect ghost town.

The Piute's land was no longer theirs and many of them retreated into the wilderness. Some fought back but many worked for the white man. Land was cultivated for farming and grazing. Lumbering was also a big industry. Wherever there was mining, enormous quantities of supplies were needed, so behind the prospector came the supplier who offered work to the Indians. The Piute would never reveal his true Indian name - he often took the first name of the white settler for whom he worked. The Chief of the Piutes for many long years was "Captain John". There are tales about his prospecting interests, but he died saddened that the white man had overrun his land.

It is interesting to know that an occasional prospector is still seen in our County. He may have his own secret, or perhaps he knows of the Lost Cement Mine legend.

The story tells of an ailing patient who gave his doctor a sample of rich ore, a map that landmarked Mammoth Mountain and the Pumice Flats area and a description of gold encrusted in a thick red ledge. The doctor and later many

Drawing by George Todd



© george w. todd w '77 The Standard Mine & Mill Bodie Ghost Town, California

others who tried never found what might have been a very rich claim. Some say the Piutes of the area uncovered the secret ledge.

Mammoth Lakes does have a mining history, but the glory was short-lived. In 1878, the same year Bodie struck it rich, five claims on Mineral Hill were bought. Equipment was set up and a camp of about 1,000 people was started. Two years later it shut down. Altogether, three mining camps on the hill and two business districts, one near the meadow in Old Mammoth and later a new Mammoth Village, were a part of the twenty year period of some mining in the area.

The wealth of this small portion of the Sierra was not to be found in gold but in the recreation and beauty of the area - started by pioneers shortly after the mining era. They were hearty, fun people who liked the challenge of living in the mountains. Many early pioneer names are found on our maps today.

In 1923 the tourist and recreation business really started. People were traveling more and the High Sierra was a popular place to go in the summertime, even difficult roads did not discourage them. Resort and guide services were started, the first at the Wildasinn Hotel. An old wheel from the mines was moved down to the hotel site in the meadow and used to build a generator. Other small businesses started, including a garage and gas station, stores and a rustic art studio opened by the Willards just above Twin Lakes. The Lutz grocery store was the first to have fresh produce and a complete line of supplies.

Soon accommodations for guests and fishermen were built around Lake Mary, Lake George and Lake Mamie. You could even take a boat across Lake Mary to a platform where there was music and dancing. The rustic Tamarack Lodge built in the early Twenties is a favorite stopover today. The nearby Forest Chapel constructed a few years later for



Drawing by Dick Dahlgren

a daughter's wedding is still used for weddings and summer concerts.

Summer was a busy time with the resort people working long and late hours. However, as Fall set in, the campgrounds emptied except for a few lingering hunters. Those planning to stay on had only a few remaining weeks of Indian Summer to gather supplies, cut and haul wood for the coming "shut-in time" of winter. The one special event of the fall was a venison barbecue held at the Tavern.

Before the last yellow Aspen leaf fell, usually in early November, a heavy snow would blanket the ground and when Tex's dog teams were heard racing across the meadow, everyone knew winter had come. Winter meant a quiet time, even after a raging storm the snow country was still. Many an afternoon was spent around the big fireplace at Penney's Tavern, waiting for the mail to come in - the big event of the day.

The skiing activity that began in the 1930's at McGee Mountain and the ski schools operated by Dave McCoy and Hans Georg started promotion of winter sports. Ski clubs were formed and community meetings were organized to promote the business of winter. It was a success story involving time, the mountains and the people that lived here.

We are still people of the rugged mountains, but we also live in the present world and are concerned with the use and protection of our land. Our mountains are still a very special place and we hope that you will enjoy them as we do while you listen to the sounds of music resounding from them.

—Marci Ziebarth

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1978 Concert Season

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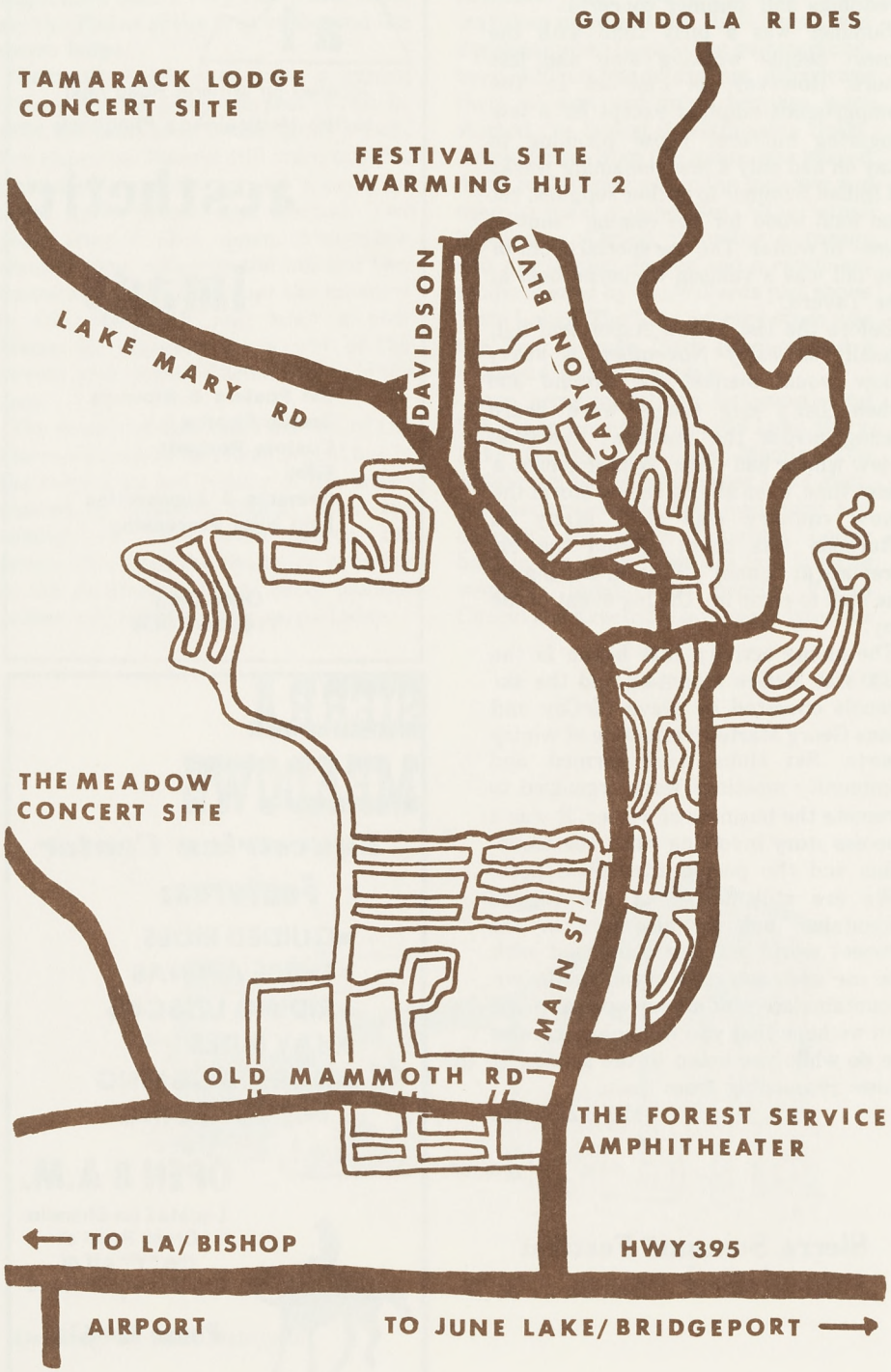
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Phone 934-6161

Map of Mammoth



Festival Information

1. Tickets may be purchased in advance of the concerts by use of the ticket order form, available, generally through Mammoth or by calling 934-2712 or by writing to the address below. Ticket prices are $3.00 in advance and $4.00 at the festival gate. A series discount may be obtained through the order form or at the gate.

2. All concerts, other than the free concerts (see page 14), will be held outdoors at Warming Hut #2. Adequate free parking is available at the festival site. Please arrive at least one half-hour before performance time.

3. Restroom and first aid are available inside Warming Hut #2.

4. There will be festival style seating at all events. For your own comfort **blankets, pillows** and **warm clothing are a must.** Please no folding chairs backrests okay.

5. Get in the festival mood - the festival gate will open two hours before performance time. Come early with a picnic dinner or purchase a Bach's Supper at the site. Coffee, hot chocolate and snacks will also be available. Pre-concert dinners will be offered at many of Mammoth's fine restaurants.

6. Professional baby sitting will be available at Warming Hut #2 for those too young to enjoy the concerts. A flat rate per concert will be charged.

7. If an event must be postponed due to weather, it will be rescheduled the following day. Tune to KMMT, 106.3 F.M. on your radio for further information.

For further information, please write to:
Sierra Summer Festival
P.O. Box 7710
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Sierra Summer Festival
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Thursday, August 10th in the early afternoon, also at the Amphitheater. JAZZ.

Monday, August 7th, Friday, August 11th and Saturday, August 12th at 1:00 p.m. at Tamarack Lodge, outside by the Lake. CHAMBER MUSIC, JAZZ AND FOLK SINGING.

And every afternoon, out on the Meadow on the bandstand overlooking Mammoth Creek. "Impromptu and do your own thing" concerts. There's even a place to dance. Bring a picnic and if you play an instrument, bring that too and join in.

Follow the signs around Mammoth for fun and music.

KMMT

106.3 FM

THE VOICE OF THE SIERRA SUMMER FESTIVAL

KMMT REPORTS

8 a.m., noon and 6 p.m.

Special Festival Reports Heard Continuously Throughout the Week

THE CLASSICAL SHOW
9 a.m. Sundays

THE JAZZ AND BLUES SHOW
9 p.m. Sundays

Activities in Mammoth and Around the County

The U.S. Forest Service will be offering a wide variety of visitor services and activities in the Mammoth Lakes Sierra this summer of 1978. The Inyo National Forest Visitor Center at Mammoth Lakes is the focal point for many informational and interpretive activities. Emphasis is, however, on providing basic information about the surrounding forests, mountains and lakes so visitors may explore, and enjoy their National Forests.

The Mammoth Visitor Center, located just off U.S. 395, at the entrance to Mammoth Lakes Village will have a lot of services to offer:

The Visitor Center is open at 8 a.m. until 5 p.m., 8 a.m. until 9 p.m. daily during July and August. They have maps, brochures, trail guides and helpful source books, plus answers to your questions. They also have a lost and found, message department, Wilderness permits, campfire permits, and other permits available. Clean rest rooms, plenty of parking space, plus room to stretch or walk the dog. The Shady Rest Campground with a sanitary dump station is nearby.

Activities at the U.S. Forest Visitor Center include films, illustrated slide talks, local art and craft exhibits, demonstrations and campfire programs. They also have a Junior Ranger Program for the younger set. Information may be obtained at the Visitor Center on conducted tours to such interesting spots such as Panorama Dome, Eternal Forest, Inyo Craters, Indian Caves, and Mammoth Mountain. These events are free and open to the public during the summer period. There are also some self-guiding opportunities. These are family type activities where the visitor selects the best time of day to hike and explore interesting local features. Some sample locations would be Minaret Vista, Panoramic Dome, Hot Creek Geothermal Site, and many local historic scenic points of interest in the Mammoth Lakes Sierra.

OTHER RECREATIONAL ACTIVITIES

Bicycle Rentals - Shell gas station, corner of Highway 203 and Old Mammoth Road. Rental fees by the hour or day.

Horseback Riding - Sierra Meadows - Out Old Mammoth Road to bend just beyond the creek - Open spaces and trail rides. 934-6161. Mammoth Pack Station - On lakes road above Twin Lakes - Part day and all day rides - Trail riding.

Boat Rentals - Lake Mary, Lake George, Lake Mamie, Twin Lakes, Crowley Lake and June Lake Village. Rates vary.

Fishing Licenses - Available at all local sporting goods stores.

Hot Creek - For swimming and sightseeing - East on Airport Road, 3½ miles to parking area - Free - Take care not to step on hot spots - Suits required - Daylight hours recommended.

Fish Hatchery - Off U.S. 395 at Elementary School Road - Follow signs - No tour guides - Daylight hours only.

Horseshoe Lake - Swimming - Fishing - Picnic Area

June Lake - Swimming - Fishing - Picnic Area

Hiking - Trail maps available at the U.S. Forest Service Visitor Center.

Scenic Gondola Rides - Mammoth Mountain Ski Area - $3.50/ride - Commanding view of the Sierra Nevada Mountains.

Hayrides - Sierra Meadows - Tuesday, Thursday and Saturday - $4.75 adults - $3.50 children under 12 - See ad in this program.

The Westside Symphony

The Westside Symphony under the direction of Bogidar Avramov, is a Beverly Hills based organization of seventy-five members, forty of which will be appearing at the Festival.

Cited by the Los Angeles Times as being "A significant segment of the Los Angeles concert life." The Westside Symphony has introduced, in Los Angeles, numerous United States and California premiers of American and European composers. In 1975, this orchestra became one of the fourteen in the United States to be honored with the prestigious ASCAP award "for adventuresome overall programming of Contemporary music." Illustrating its versatility, during the Festival the orchestra will be presenting a program that emphasizes the accessible, familiar Classics.

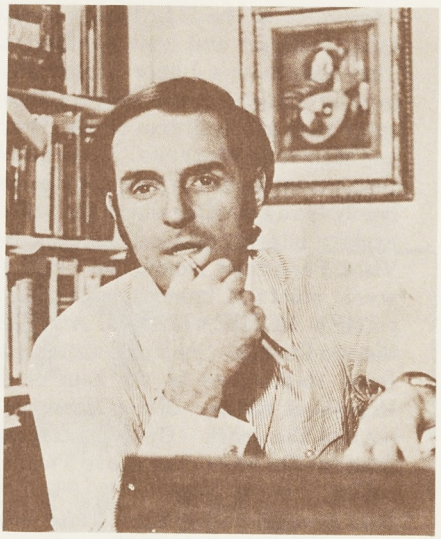
Bogidar Avramov

The Conductor, Bogidar Avramov was born in Sofia, Bulgaria, in 1937, the son of Prof. Vladimir Avramov, the respected judge of international violin and chamber music competitions. A graduate of the Bulgarian State Conservatory, he was awarded a Master of Arts degree in Orchestral Conducting from the Warsaw School of Music, where he studied with the conductor of the Warsaw Philharmonic, Stanislaw Wislocki. Under Maestro Franco Ferrara, he completed a specialization course at the Santa Cecilia Conservatory in Rome followed by an appointment as conductor of the Varna Symphony Orchestra.

In 1966 Avramov came to New York, where at the invitation of the late Leopold Stokowski, he conducted the American Symphony Orchestra. Successful appearances in California ensued, including the world premiere of Ethel Leginska's opera, **Joan of Arc**, with members of the Los Angeles Philharmonic. In 1969 he accepted a position as Music Director of the Westside Symphony.

Avramov's numerous guest appearances in California and Europe include the Warsaw Philharmonic, the Sofia Philharmonic, the Danish Radio Orchestra, and the Gavle Symphony. He is also conductor-in-residence at Loyola Marymount University of Los Angeles. This summer he returned to his native Bulgaria, at the invitation of the Bulgarian government, to conduct the Bulgarian State Symphony.

—Anne Austin



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Sidney Harth

Leading the list of musical notables who are performing at the Sierra Summer Festival is Sidney Harth who will be the soloist when the Westside Symphony performs on Saturday August 12.

Described by the New York Times as "Clearly one of the finest violinists this country has produced," Mr. Harth has performed with virtually every major American orchestra -- Boston, Philadelphia, Chicago, Cleveland, New York. His international performances have ranged from England and France to Czechoslovakia and Russia and include a recent stint as guest conductor with the State Symphony of Israel. Proclaimed by the Chicago Daily News to have "earned himself a place in the pantheon of international violin virtuosos, and little wonder," Mr. Harth maintains a prodigious repertoire, which he performs with extraordinary musicality and technical brilliance. When he is not collecting international accolades for his solo performances and guest conducting appearances, Mr. Harth is the principal concertmaster and associate conductor of the Los Angeles Philharmonic.

A graduate of the Cleveland Institute of Music, where he was a student of Joseph Knitzer, Mr. Harth continued his studies with Goerges Enesco and Mischel Piastro. At the age of 20 he was winner of the Naumberg Award. Several years later he became the first American Laureate of the world-renowned Wieniawski Competition in Poland.

—Anne Austin

Sierra Summer Festival
1978 Concert Season



Daniel Pollack

On August 11, when Daniel Pollack performs Chopins "Piano Concerto No. 1 in E minor" as soloist with the Westside Symphony of Los Angeles, he will be presenting a work he first performed at the age of seven. A true prodigy, he made his New York debut at town Hall at the age of nine, where he was described by critics as "obviously" born to the Keyboard."

Nor has he failed to live up to such early promise. A prize winner in the first International Tschaikowsky Piano Competition in Moscow, he has toured internationally with great success and has made several recordings, including a recent Columbia Special Products release entitled simply, "Daniel Pollack"

Described by Time Magazine as "one of the most gifted talents around, with a definite flair for the Romantics", Mr. Pollack is a member of the Music faculty at USC, where he teaches masters classes.



Educated at the Julliard School in New York, his teachers have included Liginska, Lhevinne, Seidhoffer, Kempff, Agosti and Kabos. Among numerous prizes and awards are the Chopin Prize, First Prize at the International Recording Festival Competition, The Concert Artist's Guild Award, a Martha Baird Rockefeller Fund for Music Award, and a Fullbright Grant for study at the Academy of Music (Vienna).

—Anne Austin

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The UCLA Performing Artists

A group of gifted and dedicated musicians who particularly enjoy playing Chamber literature, the UCLA Performing Artist's roster reads like a Who's Who in Music in Southern California. Each a sought after soloist in his own right, the group is composed of members of the faculty of The Music Department at UCLA.

The ensemble is led by Sheridon Stokes, a quiet unassuming man who is content to let his music speak for him. Considered one of the foremost flautists in the United States, Stoke's varied musical activities include recent solo appearances at Hollywood Bowl, Ojai Music Festival, Monday Night Concerts and the Glendale Symphony. He has toured in Russia with the Roger Wagner Sinfonia Orchestra and has written several instructional books for the flute, which have been translated into Japanese for the export market.

Other members of the group are Stanley Plummer, violin; Milton Thomas, viola; Jeffrey Solow, cello; John Neufeld, clarinet; and Raul Herrera, piano.

Plummer's list of honors include winning the Associated Concerts Bureau Contest in Carnegie Hall, first prize in the National Federation of Music Club Auditions and the Sir Arnold Bx Medal for "outstanding performance of contemporary music." Since his successful Town Hall debut in 1957 he has toured Alaska, Canada, the U.S., Asia and Europe.

Milton Thomas studied and collaborated with Pablo Casals in 1949 and has been solo violinist at the Festival Casals in Puerto Rico. He has performed in concert and on recordings with Casals, Myra Hess, Stern, Heifetz and Piatigorsky. Besides the UCLA faculty, he is on the faculty of USC and the Music Academy of the West.

Mr. Solow has performed as principal cellist of the Los Angeles Chamber

Orchestra and has participated in the music festivals of Spoleto, Marlboro, Inverness, Sitka and Newport. He was, for several years, Piatigorsky's assistant in the Maestro's Master Class at USC.

Pianist Raul L. Herrera, has studied with Fritz Zweig, Martial Singher and the late Lotte Lehmann. Active primarily as a concert accompanist and in the Chamber literature, he has toured with Community Concerts. He returns to Europe this fall to fulfill musical commitments in France, Switzerland and Austria.

John Neufeld, clarinetist, besides teaching at UCLA is kept busy as a studio musician in the Los Angeles recording studios. He has performed on several solo albums, and has concertized widely in both the contemporary and traditional repertoire. He has written and arranged many works for the clarinet and other instruments that have been published by Carl Fischer.

—Anne Austin



Sierra Summer Festival
1978 Concert Season



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Joe Sample

With The Crusaders, Joe Sample has become part of what's known as "the world's greatest instrumental group" and a dominant force on the jazz, R & B and pop music scenes. Their 1977 **Free As the Wind** album spent more than two months in the number one position on the nation's jazz charts.

Now Sample has completed his first solo album project outside of The Crusaders, entitled **Rainbow Seeker,** which features eight of his own compositions. Besides performing as lead instrumentalist on keyboards, Sample arranged and co-produced the album with fellow Crusaders "Stix" Hooper and Wilton Felder. **Rainbow Seeker** represented an opportunity for Sample to stretch out musically. It seemed a natural extension of his ongoing role as a session musician. He has accompanied Joni Mitchell, Steely Dan, Quincy Jones and numerous others in the studios.

Born in Houston, Texas, Sample became interested in the piano early in life, following the lead of his older brother. At age twelve he started playing professionally and later formed a band called the Swingsters, which took its inspiration from such jazz greats as Dizzy Gillespie, Charlie Parker, Bobby Bland and B.B. King. In that band was sax player, Wilton Felder and drummer, Nesbert "Stix" Hooper. The trio later ventured to Los Angeles, took up the name Crusaders and began recording and haven't stopped since.

Sample is known for maintaining an intense practice schedule. He currently practices five hours a day at one of his residences, either in Los Angeles or Mammoth Lakes.

—Anne Austin



Sierra Summer Festival
1978 Concert Season

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Milcho Leviev

Milcho Leviev, a native of Bulgaria who was active in composing and playing for the motion picture industry there, has turned an exacting classical training at the piano into a career in jazz. Through his activities as a composer and studio musician in Bulgaria he was encouraged to come to Los Angeles to follow the same career. Since his arrival on the West Coast he has been following a busy schedule of movie, TV and recording work. He has recently recorded his first American album, **Piano Lesson**, on the Dobre label.

Besides piano, Leviev specializes in the electronia keyboard, which he plays with the Leviev Quartet (along with John B. Williams, Jr., bass; Douglas Senibalti, drums and Chino Valdes, percussion) and the Leviev-Selden Quintet, which includes Fred Selden who plays alto sax, tenor sax and flute; Dave McDaniel, bass; Dave Krieger, drums and Chino Valdes, percussion.

On tonight's program, the "jam session" portion will also feature Frank Rosolino, trombonist extraordinaire.

—Anne Austin



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Jean Mullen

"Home is where the heart is and my home is here with you" -- so goes a lyric from one of Jean Mullen's tunes inspired by her long stays in Mammoth. She had only been in California a short time when she and a girlfriend came to Mammoth while exploring the highways and byways out of the L.A. area. She had never seen mountains before, so when she turned off U.S. 395 into our alpine community, the call of the rugged Sierra and the excitement of an active ski town said "Stay awhile."

— And she did — Although home base is in the South Bay area of Los Angeles, Jean has spent enough time in Mammoth to become a real part of the community. Her engagements at the Clocktower, Nicolosi's and the Rafter and her many return bookings have given her a chance to meet a mountainful of new friends. Jean's feminine charm, sparkling personality, and pristine singing style have endeared her to the town. She is always willing to help out when it comes to entertainment for a community function where her ability to give of herself completely in song wins over people of all ages and temperaments.





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Pickens and Reid and the Boys with the Noise have been based in the Newport Beach - Costa Mesa area for the past two and one-half years. If you're in the area, you're more likely than not to find them at the Cafe Metro. But that's only part of the story — each year they saddle up their ponies, meander up to the high country, and throw out their bedrolls for a three months stay in Mammoth.

If you get there early you'll get a table and chair — otherwise it's shoulder to shoulder in the downstairs lounge at Whiskey Creek when Pickens and Reid are on the bill. About 11 p.m. the place starts to bulge at the seams as the band warms to the task of keeping the feet stomping and the juices flowing.

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The expanse of the Sierra thrust into mental spaciousness.
So much, - yet so very little.

Gary Dennis Ochman

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Sierra Summer Festival 1978

SIERRA SUMMER FESTIVAL
Saturday, August 5, 1978 at 8:30 p.m.

An Evening of Country-Western Bluegrass, and Folk-rock

PICKENS & REID
and the Boys with the Noise

Intermission

JEAN MULLEN
and Band

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Jean Mullen

"Green-bean" Jean, nicknamed because of her trim, long-legged figure, writes about 90% of her own song material. Mammoth is her favorite place to write and she projects the positive feelings that she absorbs here into all of her songs -- a feeling of goodness about the simple things in life. An evening of her country tinged, folk-rock singing will warm your heart and put you in a beautiful high Sierra, Mammoth state of mind.

The members of her band include: Tom Buckman - bass and vocals; Jimmy Davenport - violin, mandolin, and vocals; and Scott Bruning - electric guitar and vocals.

head north



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Pickens & Reid

The boys serve up a good shot of progressive bluegrass and occasionally churn out an older country standard revamped to their own interpretive style. When things get too serious, they've always got a new hat trick to put a smile on your face.

The band loves its music, born of the mountains as it is, and claim that the high country stimulates them to their best performances. They look forward to the Sierra Summer Festival as an opportunity to stretch out musically with some of their very best material. Their many friends in Mammoth and Summer Festival goers can expect a show that appeals to music lovers of all ages with country-western and bluegrass tunes blown non-stop out in the cool mountain air.

The members of the group are: Jim Reid - rhythm guitar and lead vocals; Rick Pickens - banjo, fiddle, and lead guitar; Bob Landgraff - harmonica and lead vocals; Tracy Wiebeck - bass guitar and backing vocals; John Senne - drums and vocals.

Look for them in September back home again at Whiskey Creek.

—Myron Crain



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SIERRA SUMMER FESTIVAL
Sunday, August 6, 1978 at 8:30 p.m.

THE UCLA PERFORMING ARTISTS

Sheridon Stokes, Flute
Stanley Plummer, Violin
Milton Thomas, Viola
John Neufeld, Clarinet
Jeffrey Solow, Violoncello
Raul Herrera, Piano

MOZART Quartet in D, K285
Allegro
Adagio
Rondo
Flute, Violin, Viola, and Cello

BEETHOVEN Duet with Two Obbligato Eye Glasses
Allegro
Menuetto
Viola and Cello

HINDEMITH Duo
Viola and Cello

VILLA-LOBOS Choros #2
Flute and Clarinet

FAURE Sonata in A
Allegro molto
Andante
Allegro vivace
Allegro quasi presto
Violin and Piano

Intermission

COPLAND Duo
Flowing
Poetic
Lively
Flute and Piano

BRAHMS Trio, Op. 114
Allegro
Adagio
Andante grazioso
Allegro
Clarinet, Cello, and Piano

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Scholarship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Notes

Wolfgang Amadeus Mozart [1756 - 1791]
Quartet in D, K285

This quartet was written on commission in 1777 for a wealthy Dutch amateur flautist. The general style of the work is lighthearted and graceful. It is somewhat concertante; the flute predominates -- without, however, entirely subordinating the violin or even the viola. The Adagio is a melancholy sweet and moving song and is, perhaps, the most beautiful accompanied solo ever written for the flute. The Rondo is of the most delightful gaiety, full of charming melodic invention and lovely sound. This quartet in D is the longest and most carefully written of Mozart's four quartets with flute.

Ludwig Van Beethoven [1770-1827]
Duet with Obbligato Eye Glasses

This work was intended to be a four movement work. About five years ago, the minuet was discovered. He and his friend, the cellist, both wore eyeglasses (hence the name).

Paul Hindemith [1895 - 1963]
Duo

This duo is one of Hindemith's "utility music pieces" written for a combination that lacks repertoire thus insuring reasonably frequent performances. It is typical of Hindemith with constantly varying meter.

Heitor Villa-Lobos [1887 - 1959]
Choros #2

This work was dedicated to Mario Andrate (a clarinetist) by the Brazilian composer. It is a very lively piece and uses many many of the South American rhythmic idioms. Written in 1924, it is an example of the best use of tone and technical qualities characteristic of the flute and clarinet.

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Gabriel Faure [1845 - 1924]
Sonata in A

This is recognized as one of the best examples of the romantic French repertoire. Although an early work (1876), it was already born of full artistic maturity and a forerunner of many fine accomplishments in the field of chamber music. There are two main themes in the first movement. The first, introduced by the piano before being taken up by the violin, is energetic; the second has sobriety. Both themes are worked out with consummate polyphonic skill. The second movement is a very gentle song; it is unfolded in its entirety by the violin. This is followed by a scherzo of lightning fast movement; a tender middle section for the violin is a contrast. The finale opens with a dramatic subject for the violin and is agitated in feeling until midway through the movement when a delicate melody emerges. The movement then continues in the vein of the opening passages and ends with a brief scherzo-like section of the violin.

Aaron Copeland [1900 -]
Duo

The Duo for flute and piano was composed on commission from a group of pupils and friends of the later William Kincaid, for many years solo flutist of the Philadelphia Orchestra. It was first performed in 1971 at the Settlement Music School in Philadelphia. This work is in a lyric and pastoral style very typical of larger pieces by Copland.

Johannes Brahms [1833 - 1897]
Trio, Op. 114

This work's strong opening theme was originally intended for a fifth symphony which was never composed. The Adagio is one of the most beautiful slow movements that Brahms wrote and displays the reflective disposition of his "autumn" years. The Andantino is similar to one of his last intermezzi for piano and is poignant and touching. The finale is joyful and spirited, with the rondo section alternating between 2/4 and 6/8 rhythm. This was one of his last compositions.

—Myron Crain

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SIERRA SUMMER FESTIVAL
Tuesday, August 8, 1978 at 8:30 p.m.

Jazz at its Finest
starring
The Virtuoso Jazz Keyboardist

JOE SAMPLE

with:
"Stix" Hooper, Drums
Billy Rogers, Guitar
"Pops" Popwell, Bass

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Joe Sample

As is the case with so many of the star performers of the Sierra Summer Festival, Joe Sample is intimately involved with that beautiful glacial basin in the East Sierra called Mammoth Lakes. Joe and his wife, Mariann, maintain a lovely mountain residence here where Joe can get away from the hustle of the city to ski, fish, and of course, compose.

It's difficult, if not impossible, to talk with Joe Sample without talking about the Crusaders, the group that has become known as "the world's greatest instrumental group" -- Joe is a founding member. Although he has released a solo album (Rainbow Seeker, ABC Records) and is star billed for the Sierra Summer Festival, Joe emphasizes that he has not left the group and plans to remain with



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the Crusaders indefinitely. Witness the fact that fellow Crusaders Stix Hooper and Pops Popwell will play the Festival with Joe. Says he, "I love those guys - they're my brothers." Amen and long live the Crusaders.

The last time Joe and the Crusaders played Mammoth, it was indoors at Warming Hut II during the Christmas season of 1976. (No outdoor concerts during the winter for us, even being the hardy mountain folk we are!) When asked about the prospects of an outdoor festival during the middle of the summer, Joe related a story of the Crusaders concert in late summer at Telluride, Colorado which was held outdoors in very cool weather: "It was very cold by the time we came on the stage. We played even more aggressively than normal just to keep ourselves warm and the audience stood up, moved closer together, got in the spirit of the occasion, and the music just blew that cold feeling away. Things got very hot that night, in spite of the weather!"

The program for Joe Sample's concert under the stars (with the warmest weather - think positive!) will include a generous portion of material from his new album, the Crusader's arrangements of jazz standards, and Joe's own inimitable brand of rhythm and blues. Each of the band members will get a chance to stretch out musically with their own solos under the Festival spotlight. Of special interest will be Joe's treatments of the Piano Rags of Scott Joplin.

After a busy, busy, touring schedule in early summer, Joe comes home to Mammoth and the Sierra Summer Festival - Jazz under the stars - Jazz at its finest - Keyboard player extraordinaire - Ladies and Gentlemen - Joe Sample!

—Myron Crain

Sierra Summer Festival
1978 Concert Season

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SIERRA SUMMER FESTIVAL
Wednesday, August 9, 1978 at 8:30 p.m.

A Mid-Summer's Night Jazz Festival

Starring:

MILCHO LEVIEV

Part I

The Milcho Leviev Quartet:
Milcho Leviev, Piano
John B. Williams, Jr., Bass
Douglas Senibaldi, Drums
Chino Valdez, Percussion

Intermission

Part II

The Fred Selden - Milcho Leviev Quintet:
Fred Selden, Alto sax, tenor sax, flute
Milcho Leviev, Piano, Rhodes electric piano, and ARP synthesizer
Dave McDaniel, Bass
Dave Krieger, Drums
Chino Valdez, Percussion

Part III

Jam Session with guest star Frank Rosolino, Trombone

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Notes

Milcho Leviev

Described by the Los Angeles Times as "an amazing musician...an inspiration that resembles no other pianist in jazz," Mr. Leviev shows tremendous versatility in his compositions, as well as the technical command to express his ideas with ease and brilliance. Milcho has recorded with just about every name on the current jazz scene. At the time the session was called to record his own solo album (Piano Lesson, Dobre Records) he was also recording for the new John Klemmer album, playing and recording live at the Playboy Club with Lainie Kazan, gigging with Airto and Flora Purim at the Roxy, opening with Klemmer at the "Sound Room" and recording at the "Gold Star" for Les DeMerle's new album. When you're hot, you're hot - and busy!

Luckily for us, Milcho is a lover of the Mammoth Lakes area and agreed to take time out from his non-stop recording schedule to share his talent with us in a full evening's concert during the Sierra Summer Festival.

The first part of the program will be presented by the Milcho Leviev Quartet, featuring many numbers from "Piano Lesson." The selections will range from a gentle but jazzy "A Child's Day," a solo piano suite written for his daughter, Jana, to what he describes as "the funk-like groove" of his version of Oliver Nelson's "Hoe Down," to the pensively sophisticated "'Air on a Blue String," the Leviev version of Bach's "Air on the G String."

A classically trained musician with a philosophical turn of mind, Leviev sees Bach and his contemporaries as "good Jazzmen, too," who loved to improvise over a figured bass.

The next part of the program will be the property of the Fred Selden - Milcho Leviev Quintet, featuring Mr. Leviev on the Rhodes electric piano and ARP synthesizer as well as piano.

Mr. Selden will solo on the alto sax, the tenor sax, and flute.

The final portion of the concert will be pure jam session with the addition of guest artist Frank Rosolino on trombone.

—Myron Crain

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Sierra Summer Festival 1978

SIERRA SUMMER FESTIVAL
Friday, August 11, 1978 at 8:30 p.m.

THE WESTSIDE SYMPHONY ORCHESTRA

BOGIDAR AVRAMOV, Conductor
DANIEL POLLACK, Pianist

HANDEL	Music for the Royal Fireworks (1749) Overture: Adagio - (Allegro), Lentement - (Allegro) Bouree La Paix - Largo alla Siciliana La Rejouissance - Allegro Menuet I and II
CHOPIN	Concerto in E minor for Piano and Orchestra, Op. 11 (1830) Allegro maestoso risoluto Romance (Larghetto) Rondo (Vivace)

Intermission

BEETHOVEN	Symphony No. 2 in D, Op. 36 (1802) Adagio molto - Allegro con brio Larghetto Scherzo Allegro molto

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Notes

George Frideric Handel [1685 - 1759]
Music for the Royal Fireworks

When Beethoven lay on his deathbed an English friend sent him Handel's works complete in forty giant volumes. "Handel was the greatest, the most skilled composer who ever lived. I can still learn from him," said Beethoven.

Few of the great composers in the history of music were as productive as Handel. In the case of all other composers, the majority of their works are a part of the living repertory. This is unfortunately not true of Handel's works. About all that survives today from his forty-six operas is a handful of beautiful arias. Several of his concerti grossi, the Water Music, sometimes the Fireworks Music represent him on present day orchestral programs. Of course there are the great oratorios The Messiah and Israel in Egypt. But many others of tremendous creative genius are only rarely heard. In short, though there is no hesitancy in calling him one of music's greatest masters, the present day music world is not generous in keeping his music alive.

In October of 1748, the Peace of Aix-la-Chapelle ended the War of the Austrian Succession and George II of England felt it was cause for celebration. His favorite composer, Handel was given orders to compose a piece for the occasion.

The major event of the celebration was to be a fireworks display in Green park. Handel's rehearsal before the actual event attracted an immense crowd; as the composer had achieved, by this time in his life, great popularity. The orginal scoring was for winds and drums as was the King's request for "martial" instrumentation. The scoring has since been modified for strings as was Handel's original intention.

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On the evening of April 29, 1749, the celebrations took place. But with the firing of one hundred and one brass cannons, the fireworks going off at the wrong time or failing to go off at all, rockets falling amongst the crowd, and the pavilion that was the "set piece" catching fire, it is doubtful that much of Handel's music was heard. We are fortunate that such is not the case tonight.

The music is organized as a grand suite of pieces that memorialize the peace-making and subsequent celebration in the grandest fashion. The great overture is one of great splendor with pomp and circumstance the order of the day. The shorter Bouree provides some relief with its dance rhythms. The Peace section is slow paced and very solemn and serious in effect. It is followed by a "celebration" allegro that maintains the martial spirit of the entire work while, at the same time, entertaining the spirit of true joy of victory. The Music for the Royal Fireworks is concluded by two menuets of lighter feelings than the preceding sections.

Frederick Chopin [1810 - 1849]
Concerto in E minor for Piano and Orchestra Op. 11

Into a very short lifetime Chopin managed to crowd a lot of living and a lot of composing. He is the only great composer to make a specialty of the piano. Of his 169 works, the bulk are for that solo instrument; the remainder use the piano also. No other composer was so influential in developing the style and technique of the modern piano. He was able to obtain color effects, sonorities and dynamics which no one before him had realized.

Chopin was also the only one of the world's great composers whose reputation and greatness rests on specializing in the smaller forms of composition. His waltzes, nocturnes, etudes, scherzos, impromptus, polonaises and mazurkas

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were better suited to his concentrated form of creativity. Indeed, he realized, even more than his critics, that his two concertos and three sonatas were essentially made up of smaller pieces, each part effective in and of itself, but lacking the total organization and integration required by these larger forms.

Using the "miniature" forms, Chopin's imagination was so rich, his inventions so orginal and varied, his style so personal and aristocratic that today it is realized that the greatest of Chopin's works lie on the highest plane of inspiration and are the ultimate in elegance and sophistication.

The reason for the high percentage of masterpieces in Chopin's output is that he was hypercritical of everything that he wrote. George Sand described his working habits when she wrote: "For days, he locked himself up in his room, running up and down, breaking pens, repeating, changing one simple measure a hundred times, writing, scratching it out, and the next morning starting all over again with painstaking and desperate efforts. He would work six weeks on a single page."

The Concerto No. 1 for Piano and Orchestra is an early production, completed in Chopin's twentieth year. In this work, the thematic material is always of a high order. This, together with the beautiful and often virtuosic writing for the piano, is the reason for the popularity of this great concerto.

The two main themes of the first movement appear in the expectant atmosphere of the orchestral prologue. The first of these is bold; the second tender. The piano opens with a powerful and energetic version of the first theme. Both themes are later worked out by the pianist sometimes with delicate embellishments, sometimes with powerful arpeggios. The second theme receives prominent attention in the "moonlight" episode, which is a beautiful example of Chopin's ornamentation as both the stimulus and substance of the melodic line. The melody is repeated and varied and brought to an animated climax. After romantic sounds on the horns and exquisite passages for the piano, the "moonlight" section begins again in a new key quickly turning to dazzling keyboard work. Finally a massive climax is reached in the recapitulation and coda and the movement ends as it began with a conclusion by the orchestra.

Chopin called the second movement of the concerto a "Romanza" and described it as "a meditation by moonlight in beautiful spring weather." It is as poetic and sentimental as a Romance and is a masterpiece. After short orchestral introduction, the soloist enters with the main theme, the middle episode of which is accompanied by a persistent figure on the muted strings. After further elaboration, the main theme is finally taken by the strings and the piano accompanies with figures of quiet and beautiful elegance.

The concluding Rondo is spirited throughout. It opens with a dialogue between winds and strings, after which the piano enters with a dancelike theme. That theme is worked out by the piano before being taken on by the whole orchestra. A transitional passage leads to the second vigorous subject of the movement, also played by the solo piano against an accompanying figure in the strings. Virtuoso music for the piano follows and then energetic passages for the orchestra. A powerful coda concludes the work.

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Ludwig Van Beethoven [1770 - 1827]
Symphony No. 2 in D, Op. 36

At the time the Second Symphony reached completion, Beethoven was in despair over the increasing loss of his hearing. Beethoven wrote in a letter to a friend in Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing: and my enemies, of whom there are not a few, what would they say to this?"

But, as is the case in so many instances of creative endeavor from great men throughout history, Beethoven was able to dissociate himself with the anquish of his life's circumstances and devote himself to his work. The pace he set for himself perhaps took his attention from his hearing loss. "I live only in my music," he writes, "and I have scarcely begun one thing when I start another. As I am working now, I am engaged in three or four things at the same time."

Certainly not the least of those works was the Second Symphony. Here there is already an adventurous spirit being displayed, certainly hinting at the great things to come in Symphony No. 3. Beethoven's attempt to break down the classical traditions of the eighteenth century is initiated strongly in his First and Second Symphonies. Even so, the results are tentative and they remain derivative of Haydn and Mozart.

A vivid description of Beethoven's Second Symphony was written by none other than Hector Berlioz himself. The major points are:

In this Symphony everything is noble, energetic, proud. The Introduction is a masterpiece. The most beautiful effects follow one another without confusion, and always in an unexpected manner. The song is of touching solemnity, it at once commands respect and puts the

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hearer in an emotional mood. The rhythm is already bolder, the instrumentation richer, more sonorous, more varied. An Allegro con brio of enchanting dash is joined to this admirable Adagio.

The larghetto slow movement is not treated after the manner of the First Symphony. It is not composed of a theme worked out in canonic imitations, but is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures. Their character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure, which is scarcely shadowed by a few melancholy accents.

The Scherzo is as frankly gay in its fantastic capriciousness as the second movement has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first Allegro are wholly free from violence; there is only the youthful ardo of a noble heart in which the most beautiful illusions of life are preserved untainted.

The closing movement is of like nature. It is a second Scherzo, in 2-2 time, and its playfulness has perhaps something still more delicate, more piquant.

—Myron Crain

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ROSSINI Overture, La Scala di Seta (1812)

SCHUBERT Symphony No. 5 in B flat major, D. 485 (1816)
Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

Intermission

BRUCH Concerto in G minor for Violin and Orchestra, Op.26 (1868)
Vorspiel (Allegro moderato)
Adagio
Finale (Allegro energio - Stringendo poco a poco - presto)

The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Notes

Giocchino Rossini [1792 - 1868]
Overture, La Scala di Seta

By 1829, when Rossini completed his last opera, William Tell, he had written thirty-five operas in twenty years. Although he lived another thirty-nine years, Rossini wrote no more operas. This "great renunciation" has been attributed most probably to psychological exhaustion - the true reasons remain a mystery.

We have much to be thankful for and celebrate the unmatched production of Rossini's early years. He is, of course, best known for his great masterpieces, The Barber of Seville (1815) and William Tell (1829), but was also a great innovator who expanded and enriched the technique of operatic writing. His early operas introduced an orchestral effect which he was to use with great skill and with which his name is associated: The extended crescendo. These crescendi are more than engaging mannerisms; they derive themselves organically from the music's inner tensions; energy is perpetual; in Rossini's music.

Rossini produced many other operatic works which, for one reason or another, are only rarely heard today. Even so, their delightful overtures have remained favorites with concert audiences and are heard often.

In Rossini's day, opera production was in a raw state and audiences had to be wooed in every way; hence the importance of a captivating overture and the reason they are so popular today.

La Scala di Seta (The Silk Ladder) was a mere trifle and somewhat of a failure when it was produced in 1812. Its lack of success is attributed to unfavorable comparisons with Rossini's earliest successes. It is a one act opera buffa in

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which a girl exercises many gems of strategy to keep her guardian from discovering that she is married.

The overture is remarkable for its piquant coloring, grace of style, orchestral polish and above all, the use of the pulsing crescendo, the hallmark of the composer. It is a charming composition, reflecting the influence of Mozart and Haydn on Rossini's style. Certainly, it is one of the best of the earlier compositions of the composer.

The piece opens with a stirring, sweeping subject for strings before flute and oboe arrest this momentum with a duet. Within the main body of the overture, two subjects are important: a gay and sprightly melody for strings (echoed by the oboe) and a poignant theme for flute and clarinet accompanied by strings.

Franz Schubert [1797 - 1828]
Symphonie No. 5 in B flat major, D. 485

Franz Schubert was the first real voice of the Romantic movement which swept over all of Europe during the early years of the nineteenth century. Beethoven had been strongly affected by romanticism but not until Schubert did the full effects of that movement consume all of music. Romanticism stressed the poetic idea, emphasized the personal element and made a fetish of beauty - Schubert did so instinctively and spontaneously.

The joy of creation is evident in all the works of Schubert. His works came along in one piece. He did not labor and fret over details the way other composors did. Revisions were almost nonexistent. Everything flowed naturally - even his novel effects, his poignant modulations, an unexpected harmony or a breath taking progression. Not well known during his own lifetime, he wrote only for his own delight. His best music has the ingratiating quality of spontaneity.

His greatest gift was that of melody. The abundance of his lyricism, its incomparable beauty and its rich textur-

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ed poetry are without parallel in music. He himself said that no sooner would he get one idea on paper than several others would start crowding his conciousness. Melodic ideas haunted him all the time, one more wonderful than the other. In his songs (he wrote over 500) and his shorter piano pieces, he was the incomparable master. He used his melodic gift with such richness, expressiveness and variety that we never get a feeling of artistic frustration.

Schubert was a nineteen year old assistant schoolmaster when he wrote a four movement Symphony in B flat major. Close to chamber music in design, it resembles Mozart's Haffner Symphony in that it sums up its young composer's previous work in the symphonic medium and opens the road to full maturity. The instrumentation is reminiscent of Haydn and the graceful orchestral writing is Mozartean in character.

The opening movement gives one the feeling of emotional relief as if one has experienced the extreme beauty of a day traveling through lakes, streams and trails of a mountain setting. The principal theme, extremely lyrical in manner, is evolved after the barest rudiments of an introduction by the winds from the notes of the B flat major triad. A choral motif, succeeded by an episode in G minor, dominates the development.

The Andante second movement shows the chamber music elements of this symphony moderating the effects of its bold progressions and turns of harmony. This movement is extremely Mozartean in style.

The Menuet employs a chamingly stylized German Dance to provide contrast to the troubled pathos of the principal section.

The lively paced two-four time Finale, with its wonderfully modulating development section, translates the spirit of Haydn's and Mozart's concluding movements into wonderfully pure Schubertian terms.

Max Bruch [1838 - 1920]
Violin Concerto No. 1 in G minor, Op. 26

Bruch was well prepared for his career in music. His mother, a famous and distinguished singer, guided his early training. Between ages nine and fourteen he composed seventy pieces of music and won a four year scholarship from the Mozart Foundation in Frankfurt. After this he studied under the best teachers; there was never any question about his becoming a composer.

Though he composed several hundred pieces, Max Bruch is, for many music lovers, mainly the composer of the G minor Violin Concerto. The popularity of this concerto stems from the fact that it is one of the most melodically appealing in the whole violin concerto literature. Bruch aimed at direct expression immediately understood by his audiences and seems certainly to have succeeded in this First Violin Concerto for it has become especially popular all over the world.

Ten years elasped between the first tentative sketches of the concerto and the completed score. Bruch was writing for the great violinist Joseph Joachim, but in 1866, at the works premiere, the solo part was performed not by Joachim but by Otto van Konigslow. Since the composer was not satisfied with the work, he once again made changes in it and the final version was heard for the first time in 1868 with its dedicatee Joachim as solist.

The concerto has three movements, the first two joined without pause. Bruch conceived the first and third movements as a brilliant frame to the Adagio in E flat. He has even entitled the first "Vorspiel" (Prelude), while planning the virtuosic finale in G as an effective contrast to the slow part.

The "Vorspiel" opens with a short introduction in the manner of a recitative. The main part of the movement combines the classical development and

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recapitulation sections into one and exploits the dark regions of the G minor tonality in a very dramatic manner. There is an abbreviated cadenza just before the orchestra fashions the transition to the second movement.

The "Vorspiel" gives way to the Adagio in which soloist and orchestra take delight in the generous melodic invention which characterizes all three themes of this delicate and tender composition.

The Finale is based on two driving principal subjects. In form, this movement recalls the Adagio as far as compositional style is concerned and the concerto closes with a triumphant coda.

—Myron Crain

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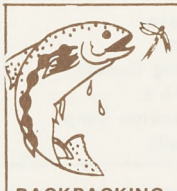
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